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THE REVEILLE

DEVOTED TO THE BANJO MANDOLIN & GUITAR

VOL. III. Single Copies 10 Cts. SAN FRANCISCO, CAL., SEPTEMBER-OCTOBER, 1900. No. 5.

The teaching season was opened in San Francisco with a grand concert and dance, given by Prof. Chas. F. Graeber's Mandolin, Banjo, and Guitar Class. The occasion being their 9th Annual, and the first concert of the season. The concert was given in Golden Gate Hall, which held an appreciative audience. The curtain went up on a magnificent scene. Fifty pupils on the stage, neatly arranged tier upon tier, were disclosed to view and immediately played two selections, after which, Miss L. Gilligan sang "Waiting," by *Millard*, in a clear, strong soprano voice. The club then played two more selections, after which Prof. M. Asher, the clever magician, entertained the audience for a few minutes with his slight-of-hand work, which was well received. The next was the club in two more selections. Then another song by Miss Gilligan, who, by special request, sang "The Holy City," in splendid style. Then came a banjo duet, Prof. Graeber and David B. Torres, who had to respond to three encores. The club closed the concert, after which the floor was cleared for dancing, which was indulged in until midnight. The whole affair went off smoothly and was immensely enjoyed by all. The club numbered fifty members, should have been sixty, but, as usual on such occasions, some are always late, and as Prof. Graeber allows no re-arranging they helped to swell the audience.

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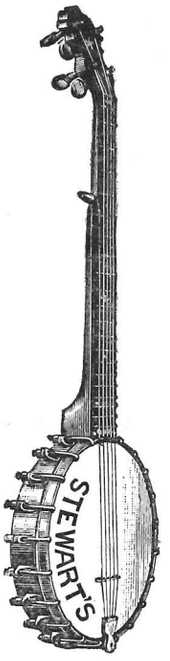

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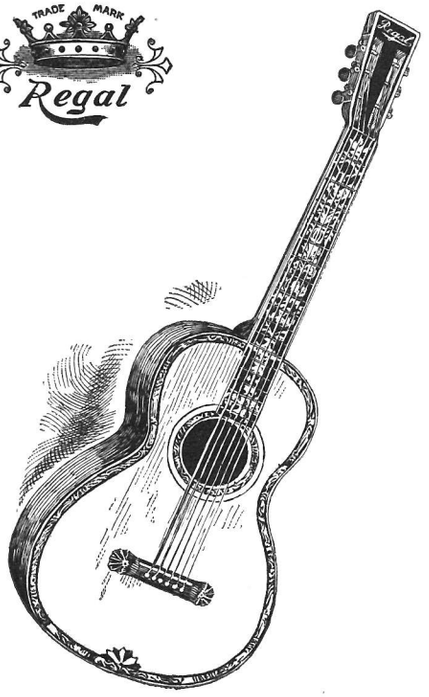

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365 W. BOULEVARD NEW YORK CITY

The Reveille

A Journal published bi-monthly in the interest of the Banjo, Mandolin and Guitar by

PROF. CHAS. F. GRAEBER, Editor & Publisher

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$1 00 per inch, each insertion. Special rates for space over five inches and on long term contracts. Teachers' cards, two lines, $1.00 per year. . . . . .

We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar, and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive marked copies of local papers containing reports of concerts, entertainments, etc., where the above instruments are represented.

SEPTEMBER—OCTOBER, 1900.

Our Entertainment at the Seamen's Institute.

About six or eight weeks ago, Prof. Chas. F. Graeber's Mandolin, Banjo and Guitar Club rendered a few selections in connection with an entertainment given by the members of the Seamen's Institute. All who were there that evening were so pleased with the performance of the club that Prof. Graeber was asked to arrange a full program for some future date, and Wednesday evening, July 25, was selected.

This institution is for the benefit of all seafaring men and boys, who, when they are in port, can go up there and read, smoke, play checkers, billiards, and all such games, or put in their time in the gymnasium. There is also a chapel in connection with it, where services are held during the week and on Sundays, and where family prayers are held every night before going back to the boat or to their rooms. The chaplain, Rev. Kearny, is in charge, and under his leadership the boys have a good time. Much credit is due him for the way he looks after them, and to appreciate this fact one needs to go down and see how much at home they all are, which is a great thing to boys who are away from home. However, we have not space to go into the merits of the institution in this issue, but anyone who takes an interest in this kind of work will always receive a hearty welcome from the Rev. Kearny and will come away surprised at the work that goes on there, and while talking about the institution, THE REVEILLE, Prof. Graeber and his club wish them every success for the future, and are glad that they have had the opportunity of helping to entertain them on one or two occasions.

Well, now for the entertainment which was given on Wednesday, July 25. As we have said, Prof. Graeber had charge of the program, and at the outset, this is enough to guarantee a good thing. On arriving at the institution, on the first floor, a whole crowd of boys were playing billiards, bagatelle, etc. We pass through this up another flight of stairs and find ourselves in a spacious gymnasium, which had been for this evening transformed into a concert hall, with a stage erected at one end. The hall was decorated with the flags of America and England. One had not to be there long before you find yourself among a whole lot of Britishers, the chaplain, himself, being a thoroughbred. The wide-cut pants, turned up at the bottom, and the "Don't you know," were very conspicuous, especially the pants. At the top and in the centre of the stage, the "Stars and Stripes," and the "Union Jack," were crossed. Well, about 8:15, we made a start. "All hands on deck." This time it was not a command, but an invitation by the chaplain, and all the boys stopped their games and came up stairs, just as if they had received an order from their captain. "All aboard," came from the chaplain, and the ship set sail, with a big crew, for a very pleasant two hours' concert on deck.

The program, which is printed in detail below, started with an overture from Prof. Graeber's club, which was received with great applause. In fact, every item rendered by the club was received with much enthusiasm. Master Frank and Miss Lucille Graeber gave a cake-walk exhibition, assisted by the club, which deserves great credit, considering their performances in public have been very limited. Anyhow, the reception they got fully justified the quality of the performance, and for an encore Master Frank and Miss Lucille and Miss Gladys Graeber danced the last part over again. The Mandolin Club then gave two more selections.

The next on the program was Robzart, the double voiced-vocalist. Robzart's specialty is to make up half a man and half a woman, and his quick change from the manners of one to the other as he performs on the stage, and the change of voice is something marvellous. But this night he did not make up, as the facilities of a dressing room were lacking, and the stage was not quite big enough to show this part of the performance to advantage, so he just sang two songs, one in barytone, the other in soprano. This alone was enough to convince anybody of the merits of the performer, and one could see at a glance that he knew his business. Of course, he has had a few years' experience and has entertained some of the largest audiences on the Pacific Coast, and we can well recommend him to anyone to fill the bill in any kind of an entertainment. After Robzart, there was a slight change in the program, as we found there was some talent among the boys of the institution, so two or three of them made an appearance, and of course, were well received, and to the chorus of "They all Love Jack," all the rest of the boys joined in.

The chaplain then announced the distribution of prizes won by the boys at bagatelle and billiards, and asked Miss Lucille Graeber to present them. Miss Graeber was dressed in a white sailor costume, ready to do the sailors' hornpipe, later on. This invitation to present the prizes came a bit sudden for her, as she didn't have time to prepare a little speech for the successful competitors as they received their prizes, and when one of the boys came up to get his, which was a big tin of tobacco, Miss Lucille was standing on her tip toes trying to look over the top of it to see who was taking it away from her, however, the chaplain came to the rescue and told her it was alright, that that gentleman was the rightful owner. After this break in the program, the Mandolin Club started the ball rolling again with two more selections. Then Mrs. D. H. Murphy gave a recitation. The piece selected was "How Lady Bird Won the Race," and was indeed a marvellous exhibition of elocution. Anyone who has heard this piece, knows what a grand piece it is, and with Mrs. Murphy reciting it, you could imagine yourself on the race track, see Lady Bell in the Grand Stand, and could almost see the horses from their walking from the saddling paddock up to the starting line, then the start, and see Lady Bird as she ran second or third place around the track, down the slope, then the great race up the straight with Lady Bird gradually gaining until they reach the line, and the finish is so close that they don't know who won till the number goes up. Number 7 goes up and Lady Bird wins, and while your mind is still on the race track, amid an excited throng, you find that Mrs. Murphy has quit the stage and you are applauding her elocution, instead of being in the excitement of the race. While this was going on you could hear a pin drop in the audience. For an encore she gave "Ship of Faith," which was equally well received. After the Mandolin Club had given a couple more selections, Miss Lucille Graeber was called upon to give the "sailors' hornpipe." She looked really cute in her sailor costume, and her dancing was good, but would have been better if the stage had been a little larger, as she bumped up against the wall once or twice. However, it was well appreciated and received an encore. Miss McCauley took the part of pianist. The Mandolin Club then played "Home Sweet Home" and "God Save the Queen," to which everybody rose and sang their best, and to appreciate the singing of a national anthem, one has to be in a foreign country for some time, and hear that country's patriotic songs, etc., all the time and when they get a chance to join in and sing their own national anthem, they do it with all their hearts as was witnessed that night when those Britishers sang "God Save the Queen." This ended a well prepared program and a very enjoyable evening.

The Rev. Kearny then thanked Prof. Graeber and his club and all the other performers and asked for three cheers which was well responded too. The chaplain then announced that, as was their rule, there would be family prayers in the chapel for about ten minutes, where nearly all the boys and friends went, before leaving for their homes. Again wishing the Rev. Kearny and his institute every success, and hoping we may have the privilege at some future date of again helping to entertain them.

PROGRAM.

1. (*a*) Overture, Mandolin Club; 1. (*b*) March "Bohemia" *Grover*, Mandolin Club; 2. Cake Walk Exhibition, Master Frank, Miss Lucille and Gladys Graeber (Pupils of Miss Bessie Allen); 3. (*a*) "Chimes of Normandy," Mandolin Club; 3. (*b*) March "Under the Double Eagle," Mandolin Club; 4. Robzart, double-voiced vocalist; 5. (*a*) "Biondina Polka," *Savioni*, Mandolin Club; 5. (*b*) "Beauties of Vienna Waltz," *De Harport*, Mandolin Club; 6. Recitation, Mrs. D. H. Murphy; 7. (*a*) "Silver Ring Polka" *Brockmeyer*, Mandolin Club; 7. (*b*) "Belle of New York," March, *Clark*, Mandolin Club; 8. "Sailors' Hornpipe," Miss Lucille Graeber; 9. (*a*) "Home, Sweet Home," Mandolin Club; 9. (*b*) "God Save the Queen," Mandolin Club.

Bay Excursion.

On Sunday, Aug. 26th, the members of Prof. Graeber's Mandolin Club had an outing on the bay, which was enjoyed by all. The magnificent launch "Syble" was chartered and at 9 A. M. all were ready to start. The day was spent steaming around the bay and visiting points of interest, and on returning all went on board the battleship, Iowa, and were shown around by an officer. Altogether the day was pleasantly passed, which we hope to repeat in the near future.

Notice.

If you play the mandolin you may as well start right in at once and use Graeber's Celebrated Flexible Mandolin Pick. It will save you lots of time and worry in learning the *tremelo*.. It is as smooth as a bow on a violin, and costs only 5 cents at our office, 634 Post St., San Francisco, Cal.

Arthur Black has returned from an eastern trip and will resume teaching.

We have received *Stewart's Journal* and, as is usually the case, it is *brim full* of all kinds of good things, newsy and musically," and its general appearance denotes untiring labor. In glancing through it we notice with pleasure that American music for the banjo will hereafter be printed in keys to correspond with piano, mandolin, violin and other instruments. What the outcome will be we, of course, cannot say. There is a tremendous lot of music published for the banjo and in *all cases* the music is either printed from electrotypes or from engraved plates. From this fact it may be readily seen that to change the keys and have all this music printed in a new key (for the banjo) will involve thousands of dollars for the owner of said music. That the change would be in the right direction we are not in the least doubtful, but it will take years to overcome the old style entirely. As is proposed, in *Stewart's Journal* will appear the first change in that direction. The fingering, of course, will remain the same for both hands, only the notes will have to be memorized over again, for instance, a selection printed now in three sharps will be printed in the *key of C Natural.* It will be readily seen that in the event this change takes place *banjo music* will necessarily run up pretty high above the *staff.* We hope this change will eventually come to pass. For teachers it will save lots of time transposing and pupils will *more readily* be able to play piano and other music which *now* must *first be transposed.* We will anxiously await the outcome and, in the meantime, give it our support.

Prof. Graeber's Mandolin Club played several selections at the benefit for the Church of the Advent, Aug. 16th.

Commercial Correspondence.

A New York correspondent incloses an article from the *Haberdasher* of which the following is a paragraph.

"The American people prides itself, and justly, too, on being in all things intensely practical and alert. A review of the mechanical inventions placed to the credit of this country shows that in almost every instance the aim of all the inventors has been to save time and labor,and, therefore, money. Our quickness in business methods is the wonder and despair of the rest of the world. This, we assume, is granted even by our foreign competitors."

On this paragraph a demand for reform in commercial correspondence is predicated. We commence business letters with "My Dear Sir," and close them with "Yours very truly." These terms are clearly meaningless. They are not always exactly true. The busy man who receives a letter so commenced and so ended does not even glance at the superfluous terms. He would only miss them by their absence. Why, then, should they not be omitted without disregard of the ordinary courtesies of correspondence? Why not, asks our contemporary, begin and end in this way:

"John Smith & Co.: We wish to order, etc.

T. BROWN & CO."

The *Haberdasher* gives certain cogent reasons why this simple form should be adopted. It says.

"By actual experiment it will be found that it takes a typewriter one hour to write these formal introductions and conclusions to 500 letters. Now, the estimated total annual letter mail of the world is 8,000,000,000 pieces. Of course, this is not all commercial correspondence, nor is it all typewritten, but for the purpose of having some statistical starting point it will be assumed that it is. To write the 'Dear Sirs' and 'Yours very trulys' for this number of pieces would take one typewriter 16,000,000 days, or allowing 300 working days to the year, about 6,700 years."

Against the proposed reform it may be urged that the typewriter has rights that should not be disregarded. The 6,700 years that have been occupied in typewriting "My Dear Sir" and "Yours very truly" have given employment to a large number of young ladies, some of whom much needed employment. This, however, is a consideration no employer is bound to entertain. He pays for work that needs to be done, not for work that some other person would like to do. But is not further reform possible? Why the words "Wish to?" Why not—"We order," etc. The fact that an order is given implies a desire to have the order filled. The "wish to" is clearly superfluous. Why not come down at once to business.

The following will answer several letters of inquiry concerning Samuel Siegel:

Mr. E. T. Turney,
Care Kohler & Chase,
San Francisco, Cal.

DEAR SIR: A letter addressed to Samuel Siegel, 154 West 15th St., New York City, will reach that gentleman. There is no doubt that Siegel could stir up an interest in the mandolin if he were in San Francisco as he has developed into a very fine player. You know more about him than I do evidently, from an artistic standpoint, but I judge by the steady engagements he is getting now that he evidently must please the public.

The weather is awful hot here. We are sweltering in at from 93 to 95 in the shade. I wish I was in San Francisco to get cooled off.

With best regards to yourself and Mr. Gobin, I am,

Very respectfully yours,

LYON & HEALY.

Banjos in Favor.

"Banjos are certainly coming into favor again," said C. C. Hawes, the Congress-street music dealer, to a reporter on the Portland, Maine, *Express*. "For the past two years the general public rather went back on the banjo and took up the mandolin, but next Fall I think you will see a return to the first favorite. You see the mandolin is a very simple instrument to play, or at least to play a little; and another thing, it is very easy to tune. You would not think that that had much to do with an instrument's popularity, would you? Well, it has. There are numbers of people in Portland who own banjos but who do not play much because they find it impossible to tune them correctly. There is no reason why they should meet with this difficulty, for it is a very simple matter to tune one.

"It is a very beautiful instrument, this same banjo, and in the hands of a master is capable of producing wonderful music. It is not limited, as many people seem to think, to negro melodies and rag time selections. On the contrary, the classical selections and music of great difficulty can be rendered in a delightful manner by the expert.

"I have always thought that the late Thomas Glynn was one of the most wonderful banjo soloists that this country ever had. Tommy's remarkable skill was certainly partly a gift of nature, although his extraordinary execution was attained by hard practice. He would sit, all day long, when he was a boy, and thump away on an old wooden-rim banjo, and he knew his instrument thoroughly. He could get more music out of a banjo above the tenth or twelfth frets, than most players can with the whole neck to operate on. Some of Tommy's finest music was produced upon the very high notes, and his marvelous chromatic runs were the wonder and envy of ambitious banjoists.

"He often came into our store and picked up a banjo. This was a signal for a number of music lovers to gather around him, and the larger his audience the better he seemed to like it. He would sit for hours playing almost continually. He actually enjoyed every moment he had a banjo in his hands, and I am sure those who had the privilege of listening to him shared his pleasure. He played the most difficult music with the greatest ease, and some of his compositions are the favorite banjo solos of professional performers to-day. He had a few original selections that nobody else could play. His 'Home, Sweet Home' was one of the finest things I ever heard."—*Indicator*.

ST. MICHAEL, ALASKA,

June 23d 1900.

Friend Graeber:

I arrived here O. K. After being held back by the ice some time, also stopping at Dutch Harbor and Nome a few days, we finally got here on the 17th. Things are not what they are cracked up to be here. I did not get off the boat at Nome. It costs from $1.00 up to get a boat-ride ashore and as high as $10.00 to get back to the boat. Men and women, unable to get lodgings, are on the streets there in great numbers. Those having tents, etc. cannot buy or hire a place to put them up, so you can imagine what thousands of people are going to do there. I have quite an orchestra here, at present, and have done very well so far with them. We gave four concerts on the boat during the voyage up. Personnel is as follows:

Violin, Mr. Seabold; Mandolin, Mr. Hadley; Guitar, Mr. Hutchinson; Banjos, Messrs. Preston and Appleby; Monologue artist and singer, Mr. Mills.

Programs we have given so far have been received very favorably. The strings have lasted wonderfully well, the 1st string especially. They held while the gut 3d string and the head broke on the Thorough-bred and I kept it tuned to "D." I don't think you need send me anything as I have enough to last me a year, with the exception of banjo heads. I guess you had better send me a head for the small banjo (14 in.) and three or four G strings for guitar.

With best regards to yourself and family, also to all inquiring friends, I remain,

Yours truly,

E. J. APPLEBY,

Your friend in the far North.

PROF. M. KOLANDER

has removed his studio to his new store

1484 Market St, opp. 8th

where he sells everything in the music line.

The International Society of Musicians held their first annual meeting in Paris under the presidency of Dubois, director of the conservatory and Vincent D'Indy, the composer. They made the following recommendations:

1. That a class be formed in every conservatory to instruct orchestral conductors and chorus leaders.

2. That the press, by mutual agreement, regulate the standards of musical criticism.

3. That an effort be made to preserve intact the text of dead author's works without apocryphal changes.

4. That the international pitch agreement be enforced.

5. That the piston trombone be improved.

6. That metronomes be more carefully adjusted by manufacturers.

7. That the tones of the scale beginning with 32-foot C be numbered.

8. That the State aid the development of church music and that classes therefor be formed in conservatories.

It would add greatly to the enjoyment of the lovers of real music if the infringement of the third rule were made a penal offense.

A Trip to Mt. Tamalpais.

A FEW OF THE MEMBERS OF PROFESSOR GRAEBER'S CLUB TAKE A MOONLIGHT WALK.

Everybody knows of Mt. Tamalpais, but it is not everybody who has availed themselves of the opportunity of walking to the top of this famous peak, those who have not, don't know what they've missed.

On Saturday night, Aug. 11, about a dozen of the above club made a start at 11:30 P. M., on the Sausalito boat, thence by train to Ross Valley. Of course, we were not the only party on the trail. There seemed to be about a hundred or so of both sexes, the girls looking fine and ready for anything, in short skirts, leggings, etc., and it looked like a huge picnic party with nearly all the men carrying hampers, but this crowd soon thinned out. The fog was fairly thick but we did not notice it much, except when we wanted to look down some of the big valleys, we could see nothing but a cloud covering everything. Altogether the walk was very pleasant, it being moonlight, and the zig-zag trail, and the canyons, and through scrub, and when about three-quarters of the way up, we were above the fog, the moon was brighter, well it is hard to try and explain how it looked, but you see a sight then, that perhaps you could not see in any other country. We called a halt for about fifteen minutes for a rest and a reviver, in the shape of a sandwich and some *cold tea*. We then resumed our tramp, and reached the hotel just about daybreak. We then had to walk about a quarter of a mile up the steepest part of the trip, and which seemed like the last straw to the camel's back. When we arrived to the top however, we soon forgot about being tired, and turned our attention to the fog-bank which surrounded the mountain, just like an ocean surrounding an island. It is what you may call a scene in a life-time, and has to be seen to be realized. We arrived at about 5 A. M. The sun soon began to rise, and this was the object of our trip. The summit of the mountain was simply packed with sight-seers, and when the sun first began to rise, like a ball of fire at the horizon of the fog-bank, the excitement was intense. We watched it gradually rise above the horizon, and the camera fiends got in their deadly work, and we then turned our thoughts to breakfast. Fires were built by each party and coffee made. We then spread our hampers out and enjoyed a hearty breakfast at 6 o'clock in the morning. After that we had our photos taken, and then sat around and played jokes on one another till about 9 o'clock, when we made a start for home. We went back by a different and much steeper trail, and on the way stopped at a fresh water spring where we drank as much as we could. After this reviver, we then set sail without a stop, except when the ladies got caught in one or two barbed wire fences we had to climb through, until nearing Mill Valley, when we sat down for a while and finished what was left of our breakfast, and had our pictures taken again. We then got the train at Mill Valley, then the boat back to the city arriving at the ferry at 1:30 P. M., on Sunday afternoon, spending a very pleasant and never-to-be-forgotten time.

Mt. Tamalpais is 2,592 feet above the sea level, 14 miles from San Francisco. Nearly one-half a mile above the surrounding country. The Switzerland of America. Grandest panorama in existence. You get a view of all the harbor fortifications, Alcatraz Island, view of the Sierras, 150 miles away; a glimpse of the large red woods; you see it all from Mt. Tamalpais.

A Clever Magician.

Prof. M. Asher, specially engaged for the 9th Annual Concert and Dance given by Chas. F. Graeber's celebrated Mandolin Club, is rapidly coming to the front as a clever card and coin manipulator. The tricks and slight-of-hand performance given by him is worthy of special mention as being mystifying and cleverly executed. Prof. Asher has also a card trick that eclipses all others we have ever seen; namely: palming and producing, one at a time, twenty-five cards. When it is remembered that the great Houdini does a similar trick with but *fifteen* cards and *has a standing offer of $100 to any one who can best him in it*, it will be readily seen that Prof. Asher is, or soon will be, the greatest magician living.

Not only are his card tricks clever and neatly done, but Prof. Asher has a number of other tricks, equally mystifying and entertaining. At all events he succeeded in keeping his audience spellbound and interested throughout his performance.

Prof. D. Mansfield was married to Miss Osgood, on Sunday, Aug. 19, the ceremony was performed by the Rev. Mansfield of Oakland, father of Prof. D. Mansfield. We take this opportunity of congratulating Mr. and Mrs. Mansfield and wishing them joy.

To Aid Teachers.

The teacher in many cases instructs the pupil in detail, but they forget or do not understand, where if they had the details printed the pupil could read them at home or in his own time, thereby aiding the teacher by learning all that can be learned without a teacher from *Typo's Knowledge of Music.*

The design of the compiler of *Typo's Knowledge of Music* is to furnish an easy way of obtaining the knowledge of the elements in a musical composition, and to assist the student to study at "odd times" or a little at different times, the true principles that govern the writing of musical ideas, and analyze melody and harmony as a unit or separately.

Knowledge is resource of power to fall back upon, or a reserve which can be called upon in time of need. The understanding should go before execution, and the principles that govern the understanding ought to be correct, therefore, the importance of being able to prove a principle is the groundwork of all intelligence.

The principles that are essential to understand a musical composition are not many or hard to learn or to apply. In detail they may appear large, but once comprehended they are small, i. e., the description of anything about music takes up more space than the object itself. The seven notes referred to in Lesson I take up smaller space than the description of them, yet without the description there is no way of proving either one of them.

It has been discovered that a great many people who want to understand the elements in music have been disgusted and stopped their efforts along that line on account of the details being so voluminous and the teacher taking up so much time in describing what they had to learn before they could compose or write their ideas, and because the pupil was given to understand that everything had to be memorized they threw the study overboard. The secret is, the pupil should *know* and memorize *nothing*, but learn to *know* A boy reading a book or newspaper does not stop to spell each word as he reads, but he can spell every word that he reads. A complete knowledge of the details of the music a performer plays will not injure his execution, but will give him more confidence in his playing. It is not necessary for a performer to stop and describe what he is playing, but he should be able to do so.

The lessons in the *Typo's Knowledge of Music* will contain a full description of all the elements that is necessary to understand a musical idea, not to be memorized but be learned and known — things we know we do not have to memorize. The knowledge of music is material

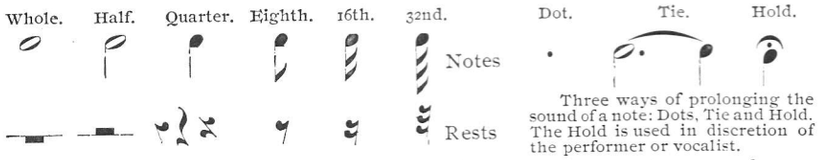
TYPO'S KNOWLEDGE OF MUSIC

Compiled by D. Minor.

Music Lesson I.

Music is a succession of sounds. Each substance or body has its own peculiar quality of sound. Vibrations and disturbances produce sounds. In producing musical sounds two sources are generally employed, string [vibration of strings] and wind [the passing of wind through horns or tubes, etc.] Complex vibrations [or many sounds not related made at the same time] produce noise, while regular or relative vibrations [any number of sounds related made at the same time] result in music. A sound becomes a tone when produced by a voice or an instrument.

While sounds or vibrations cannot be copied on paper, yet there are six characters called notes representing the variable length of sounds that can be copied on paper. The length of a sound is known by the head of the note, stem and hook. A whole note, an open head without a stem. Half note, an open head with a stem. Quarter note, black head with a stem. Eighth note, black head with stem and one hook. Sixteenth note, black head with stem and two hooks. Thirty-second note, black head with stem and three hooks. [Sixty-fourth note, black head with stem and four hooks, seldom used.] There are six characters called rests [silence or cessation of sound] to correspond in length with the six notes. A whole rest, black block below the line. Half rest, black block above the line. Three ways of forming a quarter rest: stem with hook on upper end turning to the right; long black stem with hook on lower end turning to the left; short stem with a hook on each end, the upper turning to the right the lower to the left. Eighth rest, stem with one hook on the upper end turning to the left. Sixteenth rest, stem with two hooks on the upper end turning to the left. Thirty-second rest, stem with three hooks on the upper end turning to the left. [64th rest, stem and four hooks, seldom used.] The following illustrate the Notes, Rests, Dot, Tie and Hold :



Three ways of prolonging the sound of a note: Dots, Tie and Hold. The Hold is used in discretion of the performer or vocalist.

A tie is a curved line placed over or under two notes on the same degree, denoting that the sound should be prolonged to the full value of both notes and the dot.

A hold is a small curved line with a dot underneath, placed over or under a note, prolongs the sound of that note to suit the discretion of the performer.

A dot when placed after a note increases its length or duration one half; when a dot is placed after a rest its silence is contined one half. Observe the value of the note or rest. From one to three dots can be placed after a whole, half, quarter or eighth note; the second dot increases the length or duration of the first dot one half, and the third dot increases the length or duration of the second dot one half; the second and third dots are seldom used. Dots are employed as repeat marks, and to mark the fourth line in the Bass Clef. A dot placed over a note indicates half staccato. [A staccato sound is a short or cut-off sound.]

Questions on Lesson I.

1—What is music? 2—Are all sounds musical? 3—What produce sounds? 4—How many sources produce musical sounds? 5—Name them? 6—What is the difference between noise and musical sounds? 7—Can sounds or vibrations be copied on paper? 8—What characters are employed to represent the variable length of sounds? 9—How many kinds of notes are there? 10—What note represents the longest sound? 11—Name the shortest note? 12—Describe how you know the length of each note? 13—What character represents silence or cessation of sound? 14—What characters prolong the sound of a note. 15—Describe how dots, the tie and the hold are used in written or printed music?

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and can be employed to convey ideas. A musical idea can be written in characters representing sounds as clearly as an idea can be written in words. If the knowledge of music was universally understood there would be better compositions with original ideas, for the different instruments.

Let it be distinctly understood that knowledge and execution are two phases of the same thing in music. A great many people can analyze a composition and not be able to play it, and yet there are a greater number of performers who can play and are not able to analyze or write music. Simply, they do not possess the knowledge.

It must be remembered that no man or any combination of men know it all, or can control all ideas, if there should be any, their attention is called to a very prominent man long ago, who put up a sign at Constantinople: "That he knew that there was nothing beyond Constantinople and forbid any one trying to discover beyond." Since that day Europe and America have been discovered.

The more a pupil knows about music the easier it will be for the teacher, not methods but principles.

D. M.

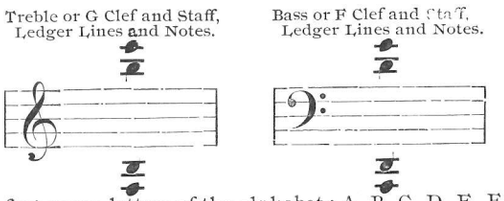
For further information address this this office.

Sherman, Clay & Co. have altered their show windows, which made a *decided* improvement to the front part of their store.

We have received a letter from E. J. Appleby, who went to Alaska some time back, in which he praises the *Nippon* Banjo Strings, and says he will use no others, "as they last longer and are a perfectly *true* string." Which, by the way, is all one wants of a string. Moral: Get the Nippon.

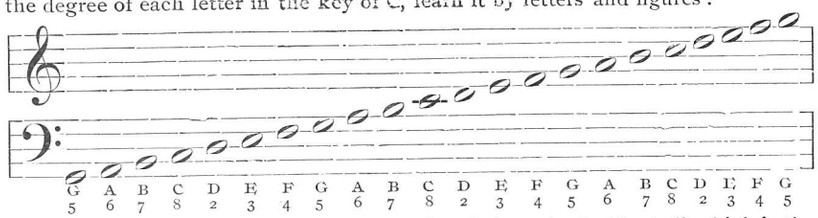
Music Lesson II.

The notes are written on five parallel lines and in four spaces called a staff, both lines and spaces being numbered from the lowest up. At the beginning of each staff a clef is written which locates the degrees of the notes on that staff. Two clefs are used for piano, organ, melody and harmony. [For certain arrangements and instruments other clefs are used.] Observe the following illustration:



Notes written on the short black lines and their spaces, above and below the staff, are named in successive order as the notes on the staff. The short black lines are called ledger or added lines.

Each note written on a staff takes its name from one of the first seven letters of the alphabet: A, B, C, D, E, F, G. Each letter or note occupying a permanent position on its established degree on that staff. Each line and space is a staff degree. Each staff is known by its clef. The treble staff and the bass staff are related through the middle C, forming the Great Staff, consisting of eleven lines and ten spaces. The following illustration shows the middle C, and the degree of each letter in the key of C, learn it by letters and figures:



Middle C is located on the first added line below the treble staff which is the first added line above the bass staff. It will be observed that the same letters are employed on the treble staff and the bass staff, but the letters or notes above the middle C [or to the right of middle C on the piano or organ keyboard] are not on the same lines or in the same spaces as those below the middle C [or to the left of it.]

TREBLE STAFF—Starting from the middle C up, [or to the right], the letter or note on the first line of the treble staff is E, on the second line is G, on the third line is B, on the fourth line is D, on the fifth line is F. [Every Good Boy Does Finely.] First added line below is middle C, etc.; the first added line above is A, etc.] The letter or note in the first space of the treble staff is F, in the second space is A, in third space is C, in the fourth space is E. [F A C E.] First space below is D, etc.; first space above is G, etc. [Etc. means the seven letters in successive order, as the added lines merely extend the compass of either the treble or the bass staff.]

BASS STAFF—The letter or note on the first line of the bass staff is G, on the second line is B, on the third line is D, on the fourth line is F, on the fifth line is A. [Good Books Drive Fear Away.] First added line below is E, etc.; first added line above is middle C, etc. The letter or note in the first space is A, in the second space is C, in the third space is E, in the fourth space is G. [A Cow Eats Grass.] The first space below is F, etc.; first space above is B, etc.

Questions on Lesson II.

1—How many Clefs are generally used? 2—How many Staffs? 3—Describe a Staff? 4—What are the short lines above and below the Staff called? 5—Are notes written on ledger lines and in ledger spaces? 6—How are they named or read? 7—How are the Treble and Bass Staff related? 8—Where is the Middle C located? 9—How many lines and spaces the Great Staff contains? 10—How are notes written on the staff? 11—What names are then given them? 12—What is each line and space in the Staff? 13—Has each letter a particular degree? 14—Do the letters on the Treble Staff occupy the same lines and spaces as they do on the Bass Staff? 15—Are the same letters employed? 16—What are the difference? 17—How are the lines and spaces read? 18—Where are the Clefs written? 19—Where is G on the Bass Staff? 21—Where is G on the Treble Staff? Compare each letter and its line or space on the Treble Staff with those on the Bass Staff, which will be a good way to learn the letters or notes on the two staffs.

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(TO BE CONTINUED)

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H. L. Hastings, banjo teacher, has returned from his vacation and resumed teaching.

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Valentine Abt, the famous mandolin soloist, who visited California last year is preparing for another trans-continental tour, that he will be better received this time is a foregone conclusion, being better known and having been heard once, all who heard him will undoubtedly go to hear him again. Teachers and others interested in the mandolin should not miss this opportunity. Secure the services of this great artist,have a pleasant evening, entertained by the most finished artist in the world and probably clear enough over and above expenses to take a long needed vacation next summer. All applications for dates should be sent at once to Valentine Abt, 5 East 14th St, New York, and when doing so kindly mention THE REVEILLE.

We wish to announce that we have received another shipment of our famous Nippon Banjo Strings. We had such a run on them that we allowed our stock to diminish until we had only a few left. Now we are happy to state that we are prepared to fill all orders, large or small. To say any more about the *Nippon strings* is only a waste of space, try one and they will *surely speak for themselves*, and this is no joke either. Samples at 5c. each at *our office only*. Send stamps or coin for small orders.

There will be any number of congresses during the Paris Exposition. It is said, indeed, that all countries and all colors of humanity will be represented among the various speakers. The most important congresses relative to music and the theater will be the International Congress of Music, presided over by Theodor Dubois, director of the Paris Conservatory (June 1, 15, 16 and 18), and the International Congress of Theatrical Art, presided over by Leygues, Minister of Public Instruction (July 27, 28, 30 and 31).

I have before me a letter from a Parisian friend, a gentleman of some literary note *in his own country*, who informs me that he is learning English by the aid of a small text-book and a dictionary, without any other instructor; and he adds: "In a small time I can learn so many English as I think I will come to the America and go on the scaffold to lecture."

Prof. F. D. Piccorillo and W. A. Eames have opened a music store Sutter and Larkin Sts. The store looks neat and is newly painted white, which gives the place a clean appearance. They have a nice choice stock,and a music store in that location should pay.

Mays & Hunter, the banjoists, have taken England by storm, they have numerous engagements ahead and from all accounts it will be a long time before we will have the pleasure of hearing them again.

An entertainment and dance will be given in aid of the widow and orphan of the late Prof. J. B. Francis, which we sincerely hope will be a financial success, the prospects are indeed bright and the people who are working for it are doing their utmost to make it a grand success. There will be an orchestra composed of Prof. Francis' former pupils, the Hawthorne Mandolin Orchestra, and by way of divertisement Prof. Graeber's Banjo Club, which by the way have not been heard here for some time past, with such a combination success is assured, then there will be other talent also, such as a wonder on the violin, a soprano soloist of great repute, Professor Graeber's two clever children, Lucille and Frank will give some fancy dances, and a good orchestra will furnish dance music. Prof. Francis was well known throughout the west and had many friends most of whom will no doubt be at this benefit, the cause is worthy and we sincerely hope it will be successful. Don't forget the place Union Square Hall, 421 Post St., Wednesday evening, September 5. Admission 25 cents.

Sig. Fachutar has returned from his vacation, and opened a studio at 718 Post St.

At an entertainment given by the members of the Shattuck ave., Methodist Episcopal Church, in Oakland, the Apollo Mandolin, Guitar and Banjo Club rendered several catchy selections which were highly appreciated.

We received a pleasant call from Lester Payne, of Spokane, Wash. Mr. Payne is here for a short while, only, and will return to Spokane in a few days. We found him a very pleasant gentleman and tried to persuade him to stop in San Francisco and open a studio.

Myron A. Bickford, of Greenfield, Mass., gave the following program, unassisted, in Williamsville, Aug. 3:

PROGRAM.

"Auld Lang Syne," Varied by *Farland*. "Chinese Picnic," Arranged by *Parke Hunter*, Banjo. "Manzanillo," *Robyn*, "Song Without Words," *Shaeffer*, Mandolin. Morceau Elegante, *De Lano*, Guitar. "My Old Kentucky Home," Varied by *Farland*, Banjo.

"Forget Me Not," Fantasia, *Muder*, Duo for one Mandolin. "Narcissus," *Nevin*, "Cradle Song," *Hauser*, Banjo. Galop Brilliante, *Pomeroy*, Mandolin. Concert Reverie, *Chenet*, Guitar. "West Lawn Polka, *Glynn*, Banjo.

Successful Entertainment of the Unitarian Club.

Alameda, Sept. 1—The Unitarian Club gave a successful ladies' night on Thursday evening, when an illustrated lecture on the Hawaiian Islands was delivered by Rev. E. R. Dille of Oakland. The Royal Hawaiian Quintet gave several numbers, responding to hearty encores.

An Expensive Feather.

The tall feathers of the feriwah, a rare member of the family of Paradiseidac, or birds of Paradise, are the most expensive known. Indeed, its price may be called prohibitive, for the only tuft existing in England—probably in any civilized land—is considered to be worth $50,000, it now adorns the apex of the coronet worn on State occasions by the Prince of Wales.

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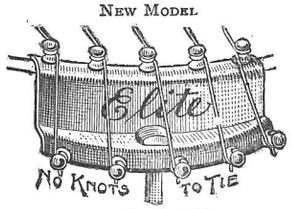

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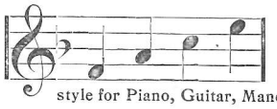
A Rag (banjo solo) by H. L. Hastings.....	30



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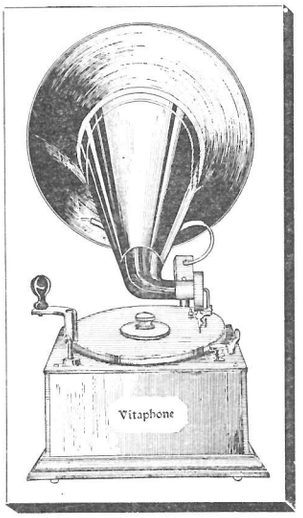

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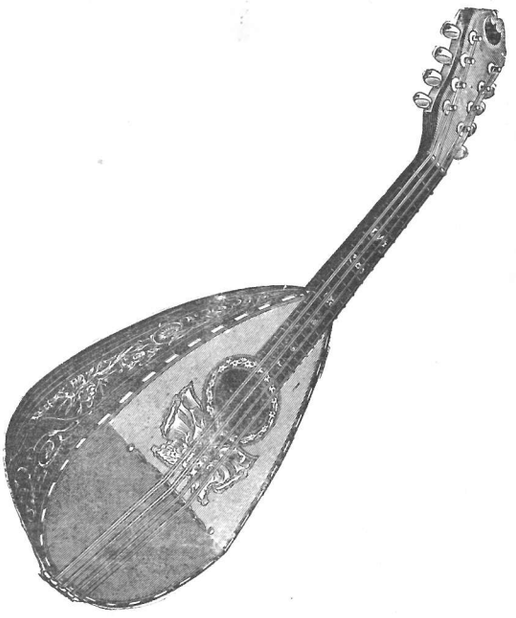

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